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## Celebrate Film

The 14th Annual Ashland Independent  
Film Festival Returns

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MARCH 2015



SOU's Schneider Museum of Art presents *Baker's Dozen, Creative Arts Faculty Exhibition* (see Artscene for details). [David Bithell, *The Place of Whispers*, 2014, Aluminum, wood, mylar film.]



St. Clair Productions presents Laurie Lewis and Kathy Kallick as they sing the songs of Vern and Ray, March 28 in Ashland (see Artscene for details).

### ON THE COVER

*Back on Board: Greg Louganis*



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### FEATURES

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*By Judy Plapinger*

Every spring, Southern Oregon buzzes with anticipation and excitement about the Ashland Independent Film Festival. What films will screen? Which filmmakers will attend? Over 7,000 film lovers gather at the art deco Varsity Theatre, the Historic Ashland Armory, and the Ashland Street Cinema to watch 80+ documentary, feature, and short films. Everyone looks forward to the opportunity to discuss independent film with fellow film lovers in line, in the theaters before the films begin, and at film festival events all around town. Filmmakers from around the world interact with audiences after each screening, at panels and workshops, at parties, and in casual conversations right on Main Street. All supported by the best sponsors and local businesses in the Rogue Valley.

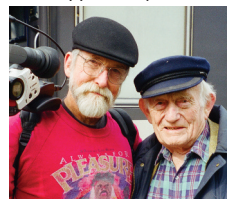


PHOTO BY GINA LEIBRECHT

Les Blank and Ricky Leacock from *How to Smell a Rose: A Visit with Ricky Leacock in Normandy*.



Tony Okungbowa and Mamie Gummer in *Echo Park*.



Craterian Performances present Ladysmith Black Mambazo on March 8 (see Artscene for details).

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Osher Lifelong Learning Institute at Southern Oregon University (OLLI at SOU) is the Rogue Valley's premier choice for staying intellectually stimulated and socially connected. This 1400-member organization offers non-credit courses on two campuses – the SOU Campbell Center in Ashland and the RCC-SOU Higher Education Center in Medford. The program is geared toward those aged 50 and over.

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OLLI membership fees are kept low through member donations and the generosity of the Bernard Osher Foundation. Support of lifelong learning for older adults is a key area of focus for the Osher Foundation. For more information about OLLI, including a course catalog and a listing of free public lectures and events, contact OLLI right away.

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# Let There Be Music

I've written several times recently about the important role public radio plays in delivering in-depth, fact-based contextual journalism to citizens.

Perhaps less prominent and appreciated nationally is the compelling work public radio stations like JPR perform every day to help craft a dynamic and vibrant music scene within the communities they serve. The simple truth is that music in America would sound very different without public radio.

Local public radio stations take creative risks, nurture new talent, and give emerging artists an opportunity to be heard. They celebrate traditional music genres like classical music, and partner with local music organizations to advance their work in communities across the U.S. And they play a key role in local music economies, furthering the careers of musicians by connecting them to listeners who value music as a vital element of daily life.

Local public radio stations provide a rare platform for artists whose work does not fall within the narrow parameters of other broadcast outlets and streaming services. Each year, JPR sorts through thousands of recordings to bring you the best music we can find. We don't rely on algorithms to develop playlists, but real people who love music to curate content. And we help deepen appreciation and understanding of music by providing interesting context about artists and the craft of creating music through live sessions and interviews.

Did you know...?

- Nationally public radio stations air 5.2 million hours of music each year. JPR's two music services, *Classics and News* and *Rhythm and News*, combined broadcast 12,844 hours of music annually.
- More than 40 percent of nationwide listening to public radio is for music programming.
- Nearly 200 public radio stations nationwide play music full time, and over 660 public stations include music as part of



The Barr Brothers Live Session in JPR's Studio C.

their programming lineup. 85% of classical radio stations in the U.S. are public radio stations. JPR's *Classics and News Service* has programmed classical music as part of its schedule since 1969 when our first station, KSOR, was a tiny 10-watt station hardly reaching the north end of Ashland.

- Public radio stations nationally host more than 7,500 in-studio music performances, and more than 4,000 community performances each year. During the last year alone, JPR has presented more than 50 live sessions and sponsored dozens of live concert performances throughout the region.

JPR listeners know first-hand the critical role that our two music services have played in the music culture of our region. Indeed, while many stations around the country have abandoned music programming, music on JPR continues to be broadly listened to and supported – even in the midst of the multitude of digital platforms that have evolved competing for listeners' time and attention. It's this support that enables the music programs we create and broadcast each day to survive and flourish, preserving America's rich musical traditions while fostering and nurturing the development and discovery of emerging music and artists.

Paul Westhelle is JPR's Executive Director.

Batkid Begins: The Wish Heard Around the World



# Celebrate Film

The 14th Annual Ashland Independent Film Festival Returns

"The Ashland Independent Film Festival gives me faith and hope for the future of independent cinema. Great town, great people, great atmosphere, great movies, great everything!"

Michael Tully, Director, *Ping Pong Summer*;  
Writer/Editor, *Hammer to Nail*

Every spring, Southern Oregon buzzes with anticipation and excitement about the Ashland Independent Film Festival. What films will screen? Which filmmakers will attend? Over 7,000 film lovers gather at the art deco Varsity Theatre, the Historic Ashland Armory, and the Ashland Street Cinema to watch 80+ documentary, feature, and short films. Everyone looks forward to the opportunity to discuss independent film with fellow film lovers in line, in the theaters before the films begin, and at film festival events all around town. Filmmakers from around the world interact with audiences after each screening, at panels and workshops, at parties, and in casual conversations right on Main Street. All supported by the best sponsors and local businesses in the Rogue Valley.

## PANELS, WORKSHOPS, AND LOCAL FILMMAKERS

There is a new way to make and distribute movies. AIFF is excited to offer a 2-hour filmmaking workshop from Rebel Heart Films, the new enterprise from Diane Bell and Chris Byrne who made the AIFF10 Juried Best Feature *Obselidia*. The workshop aims to inspire, encourage, and educate new filmmakers. Film lovers are welcome too. This is a 2-hour version of their 2-day workshop. Registration and more details will be available soon on the AIFF website: [ashlandfilm.org](http://ashlandfilm.org).

Free film festival events include AIFF's thought-provoking and engaging TalkBack Panels with filmmakers, jurors, and other industry professionals on Friday, Saturday, and Sunday from 10:00-11:30 am at the Ashland Springs Hotel. Free screenings include the



White Earth



PHOTO: J. CHRISTIAN JENSEN

Locals Only program and the outstanding LAUNCH student film competition winners. AIFF15's Locals Only programs will feature *Reel Smith* a loving portrait of local blacksmith Dennis Debey who designed AIFF's famous Awards statuette. There will also be a screening of the feature-length documentary *A River Between Us* that chronicles the largest environmental restoration project in American history. Taking place in Southern Oregon and Northern California, the Klamath Basin Restoration serves as a backdrop to the resolution of generations-old conflicts among communities along the Klamath River. Produced by former State Senator Jason Atkinson of Central Point, OR.

## SHORTS, SHORTS & OSCAR® SHORTS

As always, AIFF will present an international selection of Academy Award®-nominated short films. The chance for Southern Oregon audiences to see these works on the big screen makes the *Oscar Shorts* programs among the most popular with audiences every year. Highlights for the 14th annual Ashland Independent Festival include the short doc *White Earth*, a portrait of the North Dakota oil boom through unexpected eyes. Gorgeous shots of the frozen landscape underscore the moving and informative first person accounts of family members of oil rig workers. Animated shorts include *Me and My Moulton* by Academy Award®-winning animator Torill Kove (*The Danish Poet*), a wistful, witty, offbeat look at three sisters and their peculiar parents growing up in Norway; *A Single Life* in which the curious Pia receives a vinyl record in the mail and soon dis-

covers its power to move back and forth through time. *The Bigger Picture* uses an innovative mix of life-sized paintings and stop-motion animation to tell the bittersweet, darkly humorous, very real story of two brothers struggling to care for their elderly mother. The live action short *Aya* from Israel is a charming story that follows two strangers who meet at the airport. He mistakenly assumes her to be his assigned driver. She, enchanted by the random encounter, does not hurry to prove him wrong.

Ashland Street Cinema will host the *Family Shorts* program for a third year. This all-ages showcase features the Academy Award®-nominated animated short *The Dam Keeper*. Created by two former *Pixar* art directors whose work includes *Toy Story 3* and *Monsters University*, *The Dam Keeper* tells the story of young Pig and Fox who be-

"Passionate audiences, gorgeous venues, stellar programming – everything was perfect about our festival experience. We wish we could come back every year."

Ben Cotner and Ryan White, Co-Directors, *The Case Against 8*, AIFF14 Juried and Audience Award Winner, Best Documentary

come best friends despite the bullying of schoolmates, the indifference of adults, and the ever-present threat of a post-apocalyptic cloud of pollution that only Pig can keep from destroying the town. A lovely soundtrack underscores the remarkable animation that combines traditional hand-drawn figures and digital painting to create the look of brush art in motion.

The *Animation Shorts* program gets an assist this year from Mark Shapiro of LAIKA, the Portland-based animation studio that brought us *Coraline* and *The Boxtrolls*. Mark has curated the best shorts he has seen at festivals from around the world and will talk about them at Q&As after the films. AIFF is also delighted to include *Footprints*, the latest animated short from Bill Plympton, AIFF09 Artistic Achievement Award honoree.

CONTINUED ON PAGE 22



THE AIFF AWARD BY DENNIS DEBEY

## PARTIES & CELEBRATIONS

The film festival's Opening Night Bash takes place on Thursday, April 9 at Ashland Springs Hotel. Presented by founding sponsor Rogue Creamery, attendees meet and mingle and *Savor the Rogue®* enjoying a selection of award-winning cheeses paired with artisan chocolates, charcuterie, fruit, coffee, beer and wine. The Awards Celebration, Sunday, April 12, is held at the Historic Ashland Armory. Attendees can dress up and toast the Juried and Audience Award winners while feasting on food and drink from Rogue Valley restaurants, breweries and wineries. For more casual interactions, everyone gathers at the no-host, no-cover AfterLounge, held at a different local restaurant each night, including Saturday night Karaoke at The Brickroom.

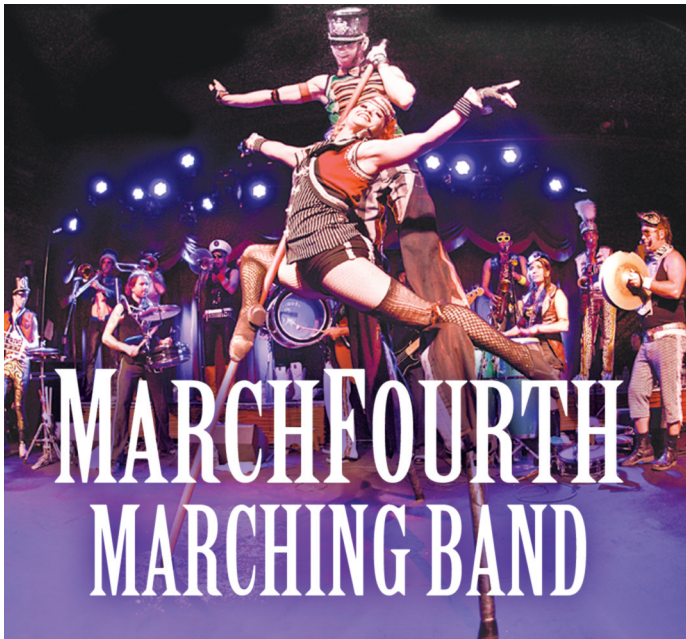




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# Jefferson Almanac

Don Kahle

## Auto Correct

First they came for the carriage returns, and I did not speak out. New York Times legend Russell Baker was quick and right to bemoan the loss of the mechanical “ding” at the end of every line. That bell demanded writers do some physical work, swiping the carriage to the left with a strong right haymaker.

Word processors demanded less of everyone. Everyone was pleased.

Then they offered easy hyphenation, and I did nothing. It made all the lines look so tidy, nearly even in length. The writing on the page suddenly “looked” better, at least to those who couldn’t or refused to read.

They offered to correct punctuation and capitalization – what could be the harm? A long-simmering dispute among typists was quietly settled. Two spaces after a period or one? Proportional lettering solved it. The losers were tossed a sop, almost in pity. Two spaces typed quickly now places a period and sets caps lock – declaring a new sentence ready to begin.

And if the sentence makes no sense, it was helpfully underlined, warning each typist that a writer they may not be. Grammar correction was an easy addition for those who knew better. Clear rules can be followed. Infinitives were unsplit, participles undangled. The world seemed to be getting better.

Soon whole words could be corrected, and I wondered about it, but it was already too late. The corrections were based on an algorithm, probably written by a math major, guessing which keys you meant to press, based on their proximity to those you did.

There could be no more Freudian slips, because slips are for ships but not for people, and you didn’t mean Freud because you probably meant Friend, but more properly Friendly. Friendly slips wouldn’t make much

“  
The weakest among us  
saw suggested endings of  
our sentences that we  
liked better than what we  
had in mind.

sense, but it must be what you meant, because it’s what others have accepted as correct when they made the same mistake.

Silently, power shifted.

Elon Musk and Bill Gates warned about it. Ray Kurzweil predicted its dark inevitability. Machines became intelligent, but artificially so. They gathered data from similar circumstances and took the lead from humans, pushing the cursor rightward on their own. Autocorrect became auto-suggest.

Drawing from databases of what others have typed, machines predicted the future of the sentence you were thinking, but without the benefit of any of your thoughts. The weakest among us saw suggested endings of our sentences that we liked better than what we had in mind. Acceptance becomes assent. Each agreement cycled back into the database, making it stronger and smarter. Soon, few could resist the sentences’ faux finish.

Ideas began conforming to one another – all in the name of efficiency. Deviancy devolved. Machines meted out our sentences. We didn’t notice the pun and the machines didn’t care. While self-driving cars were still a dream, the nightmare of self-writing paragraphs moved among us.

Without the benefit of written articulation, thoughts could be expunged from public discourse by those who knew better. Coloring inside the lines became easy – when the crayons stopped working outside them.

People stopped correcting one another.

“Machines do that now,” we reasoned. But machines correct the mistakes, not the mistaken.

We told others and ourselves that what we’d written – what we’d had written for us – is what we intended. If it sounded better than what we had thought, then lucky us. “Autocorrect loves us and has a wonderful plan for our page.” Effort and outcome were no longer connected. A Golden Age of Inconsequence dawned on humanity.

Then learning slowed, or stopped, or was forgotten. Improvement became something only machines aspired to. Ambition itself left humanity’s cabinet of curiosities. Who needed more than what they already had? As soon as an errant thought emerged to be expressed, it was corrected before it could be seen.

People became more alike and so, interchangeable. Older models were considered obsolete. The sturdiest were kept around for spare parts, but seldom turned on or lit up. Sharing lost its joy. The only networks that mattered were the ones joining machines – sharing, improving, aspiring machines.

It all could have been prevented, but those who knew better weren’t better.

---

Don Kahle ([fridays@dksez.com](mailto:fridays@dksez.com)) writes a column each Friday for *The Register-Guard* and blogs at [www.dksez.com](http://www.dksez.com).



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# Theatre and the Arts

Molly Tinsley

## "The Last Scene Of All"

Rituals originally evolved in order to manage the unmanageable fact of somatic change: birth, maturation, procreation, death. Contemporary culture and technology have loosened the inevitability of these life-cycle milestones: children can be planned or altogether avoided; adulthood—marriage, gainful work—can be postponed seemingly indefinitely; sexual initiation has broken from its containment by traditional ritual altogether and happens wherever, whenever. Even death, though it remains inescapable, has been disrupted in its timing thanks to medical advances. This last is good news. The bad news comes when our control of death reaches its limit and suddenly flips into helplessness—the diminished individual is barraged by conflicting voices with confusing options. In an effort to prevent this descent into chaos during the final phase of life, to set the stage for a peaceful passage, a new ritual has been taking shape in our national awareness: The Conversation.

Here in the state of Jefferson, a grassroots organization, COHO (Choosing Options/Honoring Options), has made it their mission to facilitate this important communication, within families or between medical professionals and their patients. For the third year now, COHO is offering a free series of presentations packed with accurate information about the final years of life. As individuals differ, so do patterns of decline and preferences for coping. COHO aims to empower individuals and their families to make enlightened choices about this stage of their experience. And for the third year, the organization has turned to the potent connection between ritual and theatre to add depth and color to the picture conveyed through lecture, power point, and panel discussion.

On February 26, Megan Cole, who created the lead role of Vivian in the Broadway premier of Margaret Edson's Pulitzer Prize-winning *Wit*, enacts excerpts from

this play to explore the poignant, comical, outrageous experience of serious illness poised between the Scylla and Charybdis of medical science and mortality. Profoundly affected by her role in *Wit* as a patient with terminal cancer, Cole has continued to apply her theatre-craft to the practice of medicine, working with medical schools, caregivers, and "all organizations whose goal is the care and well-being of patients."

The presentation on March 19 will feature an original play written and directed by Peter Quince and performed by his troupe of Threshold Thespians. Quince founded the Thespians as an antidote to the medical drama of television and film, shows like *ER* or *Grey's Anatomy*, in which doctor-heroes solve microbial mysteries just in time to save lives. As Quince points out, the typical scenario has nothing to do with real-life crises, and it encourages a notion of death as an event that must be fought no holds barred. Unfortunately, battling death often requires aggressive interventions that do nothing to enhance quality of life and can seriously impair it.

Quince's end-of-life plays tell a different story. One compares alternative versions of the same situation: son returns home to visit declining mother, whom sister has been caring for on a daily basis. The siblings have different ideas for their mother's medical treatment. In one version, there has been no conversation to prevent hostilities and guilt; in the other it has, affording a passage free of conflict for all three family members. A second play enters the mind of a declining mother as her fearful children begin to back away from her stated preference for no heroic measures. This year's play "Mom, not at Thanksgiving Dinner!" reverses the spin of the previous two. This time the mother, adventurous throughout her life, wants to make it clear that there are situations for which she would choose medical interven-



tion. She feels she can rise to the challenge of whatever infirmity might result from her decision.

Quince emphasizes that the point of his work is not to advocate for one line of action over another, but to ease family members into breaking silence around this most difficult topic. His plays invite us to bestow on our deaths the same degree of planning that we typically devote to childbirth, graduations, and weddings. As a writer, he understands the necessity of capping a story with the right ending; he hopes to enable others to choose to the right endings for their own stories, final chapters that will affirm who they are.

According to Abie Goldberg, member of the COHO Leadership Council, the medium of theatre inspires the audience to both talk and action. Following Quince's scenes from the end of life, the number of sign-ups for the Advance Directive Workshop, which caps the annual curriculum, explodes. Once the imagination has been invited briefly to live the future and assess its possibilities, audience members feel the need to do what they've been thinking about: fill out an Advance Directive. Goldberg, whose Ph. D. research focuses on palliative care, also notes that the empathy that Quince's scenes inspire also illuminates the value of palliative measures at the end-of-life.

If the world is a stage, then we are each the protagonist in a drama of our making. Shakespeare never pulled his punches in reminding us of the "last scene of all." In fact, *King Lear* could be said to progress from one version of The Conversation to another. In Act I, blinded by the illusion of absolute power, Lear's orders for his end-of-life simply, and impossibly, demand more life. It is his trial by storm that opens him to acknowledging his mortality and joining the human race, thus enabling his quiet connection at the end with Cordelia.

Presentations at the Smullin Center in Medford take place at 2 PM and again at 7 PM. "The Wisdom of *Wit*" on February 26 is followed by "Forks in the Road: Choosing Levels of Treatment" on March 12, then the Threshold Thespians on March 19. For more information, check [www.cohorogue-valley.org](http://www.cohorogue-valley.org) or call 541.292.6466.

Molly Tinsley taught literature and creative writing at the U. S. Naval Academy for twenty years. Her latest book is the spy thriller *Broken Angels* ([www.fuzepublishing.com](http://www.fuzepublishing.com))



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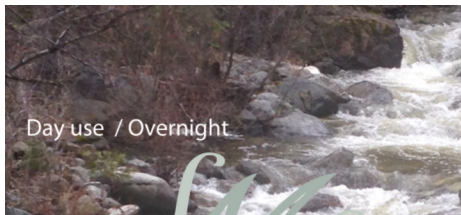


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# Inside the Box

Scott Dewing

## What's In A Name?

I've never been very good at remembering numbers: phone numbers, PIN numbers, prime numbers, alarm code numbers, my social security number. I've become so numbed by the ever increasing strings of numbers I have to remember that I don't seem to be able to remember any of them.

Computers, on the other hand, are very good at remembering and using numbers. In fact, that's pretty much all they do. Although we see pictures and text on our computer screens every day, it's just numbers behind all of this graphical representations of information. All the data stored on your hard drive is a combination of zeros and ones. Although the software applications you use were written by a computer programmer in a human-readable programming language, it is run through a "compiler" that translates the program into machine-readable code that looks something like this:

```
0100001001111001
0111010001100101
0010000001101101
0110010100100001
```

The Internet is all numbers too. When you go to a website, such as [www.ijpr.org](http://www.ijpr.org), you are really going to a specific combination of numbers. In cyberspace, this specific combination of numbers is referred to as an "IP address". IP stands for Internet Protocol and along with its partner TCP (Transmission Control Protocol), it forms the dynamic-duo of TCP/IP that allows the billions of computers and mobile devices connected to the Internet to communicate with one another. In short, whether it's information stored and displayed on your computer or the method by which that information is shared over the Internet, it's numbers all the way down.

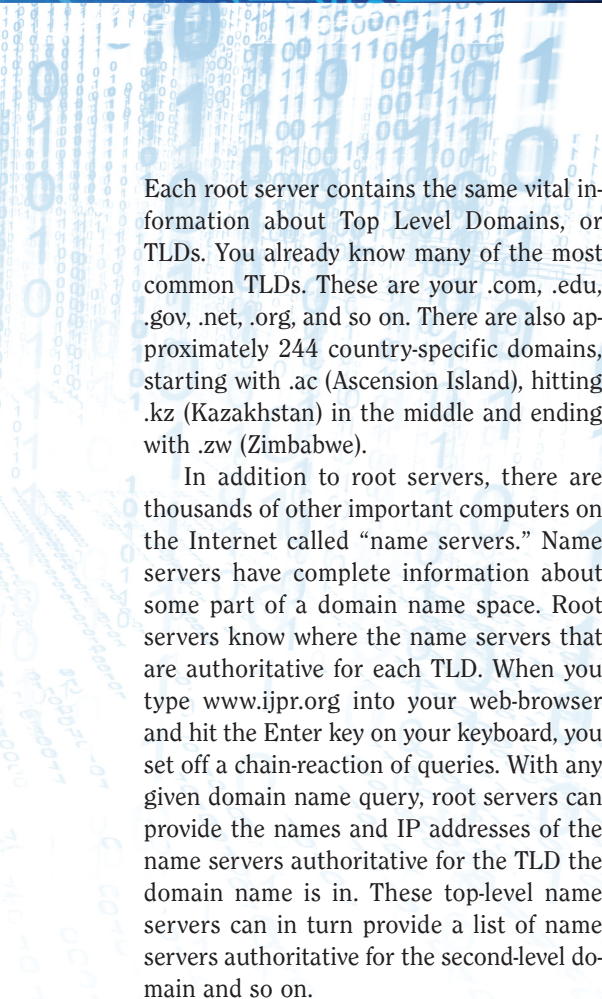
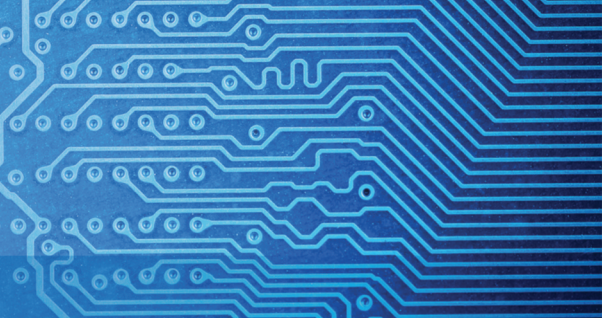
Every computer that communicates on the Internet has to have an IP address.

When you use your web browser to go to [www.ijpr.org](http://www.ijpr.org), you are really going to a web-server with the IP address of 66.151.232.80. Luckily, you can just type the much more easily remembered name of a website rather than the IP address of the webserver that hosts that website. This is all made possible through an incredible and dynamic system known as the Domain Name System, or DNS. You may not know much about DNS or may have never even heard of it; but when you use the Internet, you utilize DNS all the time. DNS is what allows us numerically challenged users to easily get to where we want to go on the Internet. Without DNS, you would have to remember the specific IP address of every web server you wanted to connect to and get information from. Without DNS you'd have to remember 170.149.172.130 in order to go to [www.nytimes.com](http://www.nytimes.com) and read *The New York Times* online or 23.222.156.86 to go to Apple's website and check out the latest iPhone.

Conceptually, DNS is very simple: it's a large, distributed database that translates human-readable domain names to machine-readable IP addresses. The process of translating a domain name to an IP address is often referred to as "name resolution". Name resolution occurs every time you go to a website or send an email to a friend. What makes DNS complex is its enormous scope. Consider the following factors: 1) there are billions of IP addresses and domain names, 2) domain names and IP addresses change daily, 3) new domain names are created daily, 4) there are billions of DNS requests made every day, 5) tens of thousands of people around the world are involved in the process of maintaining and updating DNS.

At the heart of DNS are a dozen or so very special computers called "root servers." The term "root" is highly appropriate because it is from these root servers that the hierarchical, distributed database of DNS blossoms throughout the Internet.





Each root server contains the same vital information about Top Level Domains, or TLDs. You already know many of the most common TLDs. These are your .com, .edu, .gov, .net, .org, and so on. There are also approximately 244 country-specific domains, starting with .ac (Ascension Island), hitting .kz (Kazakhstan) in the middle and ending with .zw (Zimbabwe).

In addition to root servers, there are thousands of other important computers on the Internet called "name servers." Name servers have complete information about some part of a domain name space. Root servers know where the name servers that are authoritative for each TLD. When you type [www.ijpr.org](http://www.ijpr.org) into your web-browser and hit the Enter key on your keyboard, you set off a chain-reaction of queries. With any given domain name query, root servers can provide the names and IP addresses of the name servers authoritative for the TLD the domain name is in. These top-level name servers can in turn provide a list of name servers authoritative for the second-level domain and so on.

Each name server that is queried supplies information that gets you closer to where you want to go, or provides the answer itself. In the case of [www.ijpr.org](http://www.ijpr.org), you have the "." which is at the root of all domain name queries. After the "." comes .org, then [ijpr.org](http://ijpr.org), then finally [www.ijpr.org](http://www.ijpr.org). This entire process is made incredibly fast by a feature called "caching." Name servers cache information they gain from each query they process. The next time a name server receives a query for a domain name it already knows about, the query time is considerably shortened.

Scott Dewing is a technologist, teacher, and writer. He lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other postings can be found on his blog at: [blog.insidethebox.org](http://blog.insidethebox.org)

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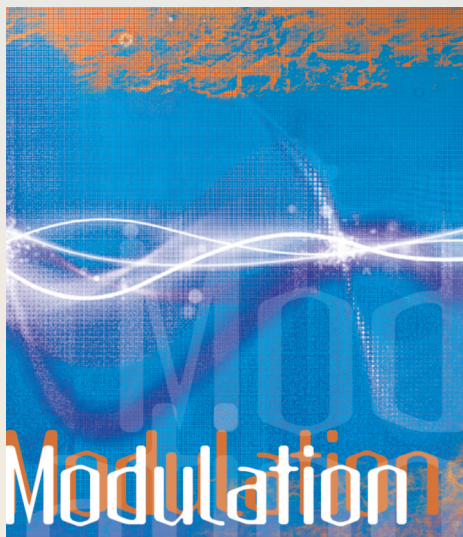
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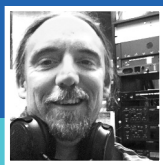
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## Recordings

Dave Jackson

### From Willy Wonka To Willie Watson

Each year brings new opportunities for live music. If my January is any indication, 2015 is going to be an interesting and diverse year. In a Venn Diagram of people who saw the two acts I saw, I would likely be quite alone in the overlapping subset.

Primus and bassist/frontman Les Claypool are not synonymous with public radio, and to be honest, not what I usually listen to. I am however always intrigued by Les Claypool projects. In 2001 he teamed up with Trey Anastasio (Phish) and Stewart Copeland (The Police) to form Oysterhead. He plays with jazz saxophonist Skerik and keyboardist Jeff Chimenti (Rat-Dog, Furthur) in Les Claypool's Frog Brigade. They released a wonderful live version of Pink Floyd's *Animals* album in 2010. If going from heavy metal to jazz influenced psychedelic rock wasn't enough, in 2012, he ventured into Americana music with Les Claypool's Duo De Twang where he plays twangy versions of Primus tunes and a few new ones on a resonator bass with guitarist Brian Kehoe on banjo.

On January 2, Primus performed a dark, psychedelic interpretation of *Charlie and the Chocolate Factory* in Portland at the Schnitzer. It was in support of the album *Primus and the Chocolate Factory with the Fungi Ensemble* released in 2014.

The first set was the original Primus line up playing classic Primus tunes. For the second, they were joined by The Fungi Ensemble; Mike Dillon (Critters Buggin') on percussion, marimba and vibraphone and cellist Sam Bass (Frog Brigade), to perform the *Chocolate Factory* album in full. As a fan of progressive rock, it seemed like I was being treated to a throwback to early Genesis. The songs, while largely sticking to the structure of the film, included signature Primus bass lines, vocals, and their inside-out, rhythm-heavy arrange-



I once tried to describe Primus by saying they sound like the opposite of music, and that's not an insult, they are very unique.

ments as well as some nice jamming with Claypool and Bass trading licks on their respective instruments. The stage was decorated with candy, Claypool was dressed like Willy Wonka and on the video screen behind the stage, edited clips of the original movie starring Gene Wilder, helped to set the psychedelic scene. Did I mention the dancing Oompa Loompas? During the Oompa Loompa songs, the band was joined by creepy costumed characters dancing along with the music.

Primus and their peculiar sound is certainly an acquired taste, but that too could be said for Frank Zappa. I once tried to describe Primus by saying they sound like the opposite of music, and that's not an insult, they are very unique.

If Primus is the opposite of music, former member of Old Crow Medicine Show and current member of the Dave Rawlings Machine, Willie Watson is the opposite of Primus. My music tastes have changed over the years, and while perennial favorites of mine like Tom Petty and the Heartbreakers, G Love and Special Sauce and Beck all turned out good albums in 2014, it was Willie Watson's solo effort,



*Folk Singer Vol 1*, that impressed me most. Watson left Old Crow Medicine Show and last year, worked, with production help from David Rawlings and Gillian Welch, to make an album of traditional folk tunes. The entire album is just Watson and his guitar or banjo and sometimes harmonica. From the first time I heard his take on “Midnight Special”, a song I’ve generally been indifferent to, I knew I wanted to dig further.

Watson played January 23 at the Rogue Theater in Grants Pass. Playing solo and acoustic and still being able to engage an audience could be a difficult task. Watson, with his slick guitar playing (you can hear the Dave Rawlings influence in many of his leads) and his high lonesome voice brought the songs from *Folk Singer* to life and was truly captivating. He does this by being fully committed to the twang. It is genuine, old time music and Watson delivers it with a level of authenticity hard to believe for someone who grew up in the 1990s. In his live performance on JPR’s *Open Air* earlier that day, he mentioned choosing songs from this genre in part because he liked the language used by the artists of that time. The line ‘...went downtown for to get a little sap’ from “Bring it With you When you Come” he says, is something no one would think to write any more. It is clear he has done his homework studying the genre. I hope to hear other artists take his lead and help to educate new generations of musicians and fans.

His show in Grants Pass was a night of soulfully delivered songs about drinking, trains, prison and work. My current favorite tune from the album, and for me the highlight of the night, was “Keep It Clean”, a song written by Charley Jordan and originally recorded in the 1930s. It’s difficult to say what this tune is really about; it’s whimsical and seems to hint at double entendre though it’s hard to put your finger on why. Watson plays it with tongue firmly implanted in cheek as if he gets the joke even if you don’t.

It was a good January. And by the time you read this in early March, I’ll have seen Gov’t Mule with John Scofield in Eugene; I’m looking forward to much more live music in 2015.

---

Dave Jackson is one of the hosts of both *Open Air* and the *Folk Show*.



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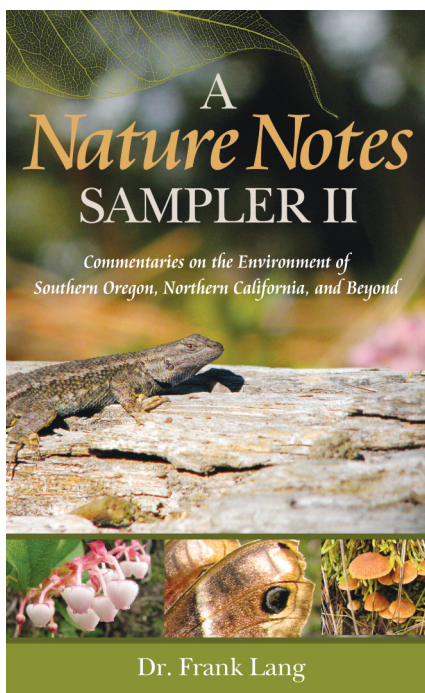
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# Nature Notes

Frank Lang

## Rough Skinned Zombie

The world can be a dangerous place. A naturalist touring Australia must be cautious. Unlike our neck of the woods, most Australian snakes are poisonous. A jellyfish or a large bird can kill you: slowly from anaphylaxis or quickly from disembowelment. Worse are blue-ringed octopi. A bite can be fatal in 90 minutes. What is deadliest animal in the State of Jefferson? It's not the black widow, not the rattler, but a salamander, known as the t. According to John Roth, Naturalist at Oregon Caves National Monument, a single rough-skinned newt contains enough toxin to kill 17 people. Apparently, Oregon holds the record of death by newt. Nature Notes knows of one. A 29-year-old college student apparently ate one on a dare. Alcohol level wasn't high enough, but newt level was.

What do blue-ringed octopi, puffer fish, newts, and Haitians zombies have in common? Tetrodotoxin, one of the world's strongest neurological poisons. According to ethnobotanist Wade Davis, Haitian witch doctors secretly added small amounts of puffer fish tetrodotoxin and toad skin with pain killing properties to meals to be eaten by those who violated certain taboos. Victims were buried because they had very shallow breathing and weak heartbeats caused by the toxin, or they were just plain dead. The interred were dug up after they had been in the ground for about eight hours and, if still alive, force-fed jimsonweed whose hallucinogenic properties made them forget what had happened. The victims, in a state of induced semi-permanent delirium, believed that they had died and therefore must serve their new masters as zombies.

Our amphibious Rough-skinned Newt

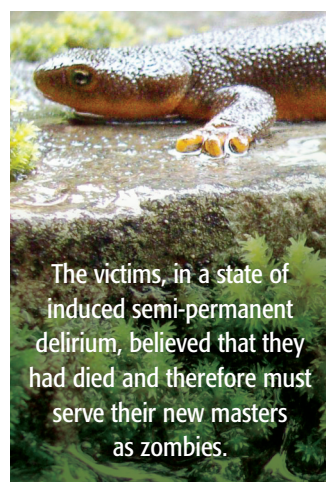
and two other closely related species and some tropical frogs are the only landlubbers with tetrodotoxin, all others are poisonous creatures from the sea. Toxin amounts vary. An arms race occurs in the Pacific Northwest between our common garter snake predator and the lethal rough-skinned newt prey. Garter snakes are the only animal resistant to the toxin. Some are able to determine their resistance to tetrodotoxin and reject prey as too toxic for safe consumption. Newts with just enough toxin survive to pass on their ability to make the toxin because garter snakes may release newts unharmed up to over an hour after trying to eating them.

Like all arms races, there's a cost. It takes energy to make poison. Both the toxin and apparently toxin *resistance* make garter snakes more sluggish and thus vulnerable to predators. Where snake predation is high, as apparently on Vancouver Island, both newt and snake signed a peace treaty; both poison amounts and poison resistance are low there. Détente lives!

When threatened, the rough-skinned newt arches its back to expose its bright orange-red belly, a stop sign to would-be predators; a neon sign that says "eat me and you'll be sorry." The lesson for humans is to your wash hands after handling rough skinned newts before the poison gets in your eyes or mouth or better yet don't bother newts at all. If you don't wash you might find yourself down a path that takes you to beyond being a zombie.

Thanks to John Roth, Oregon Caves National Monument, for helping to put this Nature Note together.

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.



ROUGH-SKINNED NEWT PHOTO: ISAVRE64 VIA WIKIMEDIA COMMONS



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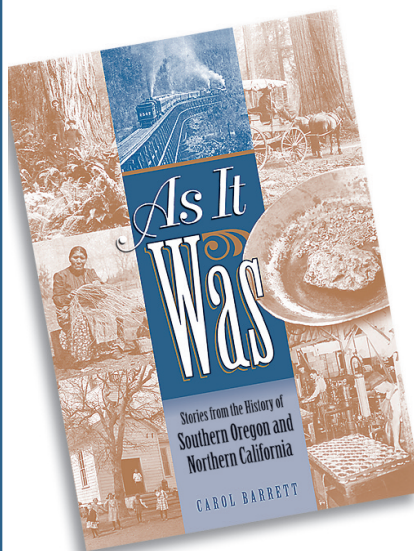
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# As It Was

Stories from the State of Jefferson

## Woman Survives Lightning Strike On Mountain Lookout

By Kernan Turner

Zella Wright and her husband, Herb, spent the winter of 1942-43 as lookouts scanning the skies for enemy aircraft for the Army Air Corps Aircraft Warning Service. Their lookout was on 6,000-foot-high Blue Rock Peak in the mountains east of Butte Falls, Ore.

Interviewed in 1982 for an oral history project, they told U.S. Forest Service historian Jeff LaLand the tedium and isolation was only occasionally relieved by the hum of an airplane overhead, none of them Japanese.

But one day was literally a shocker for Zella Wright when lightning struck their lookout station while she was talking on their hand-cranked telephone.

In her words, "It knocked me down and blinded me. I ... had two balls of fire in front of my eyes. I crawled over to the little cook stove and put my hands on it. It took the electricity out of my body, I guess. I was black and blue all over!" Her experience made headlines.

Her husband said when lightning struck, she had just answered the phone and wasn't standing on the station's special lightning stool with glass insulators on the bottom of the legs.

"She's lucky to be alive," he said.

Source: Recollections: People and the Forest from the 'Upper Rogue' to the 'Dead Indian Plateau'. Vol. III. Medford, Ore.: Rogue River National Forest, 1990. Web. 11 Dec. 2014. <http://soda.sou.edu/awdata/020829c1.pdf>.

## Cowboy Historian Recalls Desert Livery Stables

By Kernan Turner

Christmas Valley cowboy Reub Long, co-author of the book *The Oregon Desert*, wrote that before the early 1920s, "No town was much until it had a livery barn."

Towns grew up around stables. Long said, "The stable came first, later a hotel was built close to it, then a saloon."

Long said that before there were car rentals and garages, livery stables rented horses, teams and wagons to travelers. They also boarded and treated lame horses, and rented livery to local residents for weddings and funerals.

The travelers arrived by stage, hired a livery and drove over the desert on business. In Long's words, "Traveling salesmen could scarcely operate without ... (a stable) ... and neither could cattle buyers, doctors, or homestead locaters."

The stable was off limits for women – too much profanity – and, Long wrote, "The slightly pleasant smell of horse manure was all over the place." He noted that modern-day car rentals and garages are, as he put it, "short of ... fragrance."

Long wrote, "Fire was the only real enemy of the barn ... The scream of a (burning) horse is a bad thing to remember."

Source: Jackman, E.R., and R.A. Long. *The Oregon Desert*. Caldwell, Idaho: Caxton Printers, Ltd., 1965. 324-29. Print.

*As It Was* is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am and 9:57pm following the *Jefferson Exchange*.



## Composition for the Third Month

Lost a limb or two this morning  
the pruner on call cut through  
the leafcloak sheltering this small house  
from visible harm. Hard plums hit the ground  
like shrapnel. A sudden sprawl of reach and limb.  
I watch the limbs that nest through night excised.  
The patient working of days and means disarmed.  
It had to hurt, delivering the newly sprung to  
gravity, maintaining that perfect tension between impulse  
and space. If subtraction is the algorithm of  
elegance, the price for making art from life is dear.

He shows me how from the beginning  
a tree plans for loss, encircles each limb  
with swirling bark and fluid  
against a storm, or fire or lifted hand.

His shoulders fill the sudden wedge of sky  
while phantom limbs still feel their way  
toward light.

---

Kim Hamilton is a West Coast poet, writer, and editor who recently moved to Ashland, Oregon. She has published in *Spillway*, *Switched-On Gutenberg*, *Raven Chronicles*, *Seattle Arts*, *Poetry on Buses*, and in *Marin Poetry Center Anthology*. Her collaboration, *Visitation*, with artist Carolyn Krieg was published last year. "Swimming in a Foreign Language" first appeared in *DMQ Review*, Fall 2013, and was nominated for a Pushcart Prize. Kim Hamilton's website is [worddiva.com](http://worddiva.com).

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## Swimming in a Foreign Language

You might want to know, the late tomatoes still ripen—  
breathless in the pale light. Brandywine seeds  
ported from England, learning to speak Berkeley.

We are all immigrants here, learning a twist of  
a tongue, the song of a baseball in full flight.  
The lexicon of the housecat, seeing in the night.

They say more people pass when the moon is full.  
These words presume dying is leaving.  
Presume tidal blood ebbs without return.

Still so many fugitive words. The one for possum feet  
that weave a warp to furred vines' woof. The particular  
green bite the animal takes from every fruit.

The phrase you might have said each morning  
to the father you never knew  
had he shaken you from sleep.

He stood once behind the schoolyard fence,  
one foot on the running board of the green Hudson. Out of earshot.  
You watched from the corner of your eye as you pitched.

The day you died, the grunion made their last run.  
Heaved their silver tsunami—thousands of tiny fins—onto shore and danced  
on the end of their tails. I wish the fish word for "farewell."

The shock of the last breath. We never know it is—  
until the next one isn't. What is the word for that silence,  
fathomless as the deepest sea trench?

Next morning, the beach is strewn  
with metallic fish. Unmoving.  
Spawn safe in the warming sand.

The lives you fed bend over your silvering body,  
slip the ring you wore for sixty years over your wide knuckle,  
stroke your forehead and close a door. Wordless.





## Outdoor Enthusiasts Join Wildlife Officials To Tackle 'Renegade Trails'

If you've hiked anywhere in the Northwest, there's a good chance you've seen an illegal trail. Often they're quick shortcuts or paths to off-trail viewpoints. But in extreme cases, they're longer, surreptitiously constructed paths that wind through public and private land.

The unauthorized trails can cause a range of problems in wild areas. As more and more people spend time in the woods, closing down these illegal trails has become increasingly difficult.

On a recent cold, gray Sunday afternoon, mountain bikers pulled into a remote spot called Four Corners, south of Ashland. They're here to ride Catwalk, an official Forest Service trail that runs through the Ashland watershed. But just across a gravel parking lot from where Catwalk begins, an illegal trail, unofficially called Lower Missing Link, continues up the mountain.

"We're at about 4,000 feet. So you've got another 2,200 feet to get to Mount Ashland," says Rob Cain, president of the Ashland Woodlands and Trails Association.

Cain, who through the AWTa has been working with trail users and federal agencies to fight the proliferation of illegal trails, looks up the hillside at the narrow zigzagging slash of Lower Missing Link. It's just wide enough for a mountain bike.

"For the most part, until people put in this illegal trail, the only way to get up that direction was on the road," Cain says.

People build unauthorized trails for many reasons — in a way, says Cain, it's simple economics.

"The last time we had any new trails

that were approved was, I think, in the year '99 or 2000. So we've had a continuation of more and more bicyclists, hikers, runners," he says. "More demand and no increase in supply."

Unauthorized trail building peaked in the mid-2000s in the Ashland watershed. The popularity of mountain biking was exploding at that time, and bikers want different kinds of trails than hikers. For example, sloped, or "bermed," corners allow bikers to maintain speed going downhill. The process of getting new trails built was very slow, says Nathan Granados.

"I think a lot of people build illegal trails out of frustration around the process of building legal trails," he says.

Granados, a student at Southern Oregon University, has been biking the mountains around Ashland for four years.

"As a student at SOU, I'm here for four years then I'm going off to live my life wherever. If I wanted to get new trails built here, there's no way that I'm going to be able to do that legally on my own."

### Not So Happy Trails

Illegal trails cause problems all over the Northwest, not just in Ashland, says the Forest Service's Don Boucher. And although all trail user-groups contribute to unauthorized trail-building, Boucher says he thinks mountain bikers have had the most impact in the Ashland area.

EarthFix is a public media partnership of Oregon Public Broadcasting, Idaho Public Television, KCTS9 Seattle, KUOW Puget Sound Public Radio, Northwest Public Radio and Television, Jefferson Public Radio, KLCC and the Corporation for Public Broadcasting.

tain bikers have had the most impact in the Ashland area.

"The concern with it being built without any design or forethought, other than specific to bike rider's need, is that it may be disturbing habitat of the Pacific fisher or spotted owl," he says.

Morgan Lindsay with the Klamath-Siskiyou Wildlands Center echoes that sentiment.

"Wild animals like wide-open wild spaces and so with any road or trail you're dealing with fragmentation of that habitat," Lindsay says.

But the biggest concern for Lindsay's group is erosion. She says the soil in the Mount Ashland area is composed of decomposed granite, and is already prone to erosion. Poorly constructed trails can make it the problem worse, degrading drinking water and salmon habitat.

It can also be a safety issue. Illegal trails aren't on official maps. So if a hiker or biker gets hurt on an illegal trail, it's challenging for emergency officials to find them.

### Then There's The Enforcement Problem

Despite these concerns, officials find it very difficult to shut down unauthorized trails once they're created. For example, Boucher says, one day during wildfire season the Forest Service asked a 20-person fire crew to help close down an illegal trail.

"[The crew] literally went out and spread slash over a trail about a quarter mile long, and two weeks they went back up there and the trail was open again," he says. "So it's like, what do you do?"

Boucher says public agencies like the U.S. Forest Service have scant resources to patrol and keep illegal trails closed.

"We're not strongly enforcing use of those trails... right at the moment, just because we can't," he says.



Combine this with a lack of signage on illegal *and* legal trails around Ashland, and you get a public that feels the illegal trails are quasi-sanctioned by officials.

"Part of the challenge that we have right now is that a lot of trails are in a questionable state of legality," says Nathan Granados. "The Missing Links, Upper and Lower - those are very commonly ridden by mountain bikers. No one is penalized for riding those. It's pretty accepted those are bike trails."



### *A Trail To Somewhere*

Now, at least in Ashland, wheels are in motion to solve some of these problems. At a packed public meeting at the Ashland Public Library, the Forest Service recently presented a new trail system plan, developed in close conjunction with the Ashland Trails Association. The plan is at least six years in the making, with origins and impetus in the community.

First bikers, equestrians, hikers and trail runners came together and decided what kinds of trails they wanted.

Near the top of the list for Granados and other mountain bikers was avoiding conflict with other trail users by creating bike-only trails.

"If I want to go out for a ride and just get in the zone, and bomb down hills, I can do that without fear of running over, or running into people, or scaring anybody," he says.

Then, the Forest Service came in and made adjustments to protect things like spotted owl and Pacific fisher habitat.

Under the plan, about 25 miles of trails would be added to the Ashland watershed. A substantial portion of those new miles aren't actually new, however. They're illegal trails, like Lower Missing Link, that are just

CONTINUED ON PAGE 25



# The Splendid Table

*Lynne Rossetto Kasper and Sally Swift*

## Melting Greens

Sally claims there is something therapeutic about a simple bowl of greens. "This dish is my tonic," she says. "Whenever I feel a cold coming on, or I am tired and my thirteen-year-old insists on baking a cake at nine p.m., I haul out a bunch of greens (even if they are in dubious condition) and wilt them in a pan with garlic and olive oil. The wisdom of the old advice to use fresh greens as a spring tonic comes through loud and clear — you feel purified."

### Ingredients

Good tasting extra-virgin olive oil

1 bunch Swiss chard, or combination of greens (chards, kales, sturdy lettuces), washed, stripped from center ribs and torn into pieces (about 5 cups)

4 garlic cloves, rough chopped

1 whole dried red chile

1/3 cup Cheater's Homemade Broth (recipe follows), chicken, vegetable stock or water

Generous salt and fresh-ground black pepper

### *Cheater's Broth*

1/2 cup dry white wine

2 large garlic cloves, crushed (leave unpeeled if organic)

2 whole cloves

1 canned tomato

1 bay leaf, broken

1/2 teaspoon dried basil, crumbled

Three 14-ounce cans chicken or vegetable broth

1 medium to large onion, coarse chopped (if organic, trim away root but leave skin)

1/2 large celery stalk with leaves, coarse chopped

1/2 medium carrot, coarse chopped (leave unpeeled if organic)

### Instructions

1. Generously film the bottom of a large saucepan with a tight-fitting lid with the olive oil and heat over medium high. Add the garlic and whole chile. Sauté them very briefly - no more than 30 seconds.

2. Add the greens and chicken stock. The pan will look heaping, but prepare yourself - the greens shrink shockingly as they cook down.

3. Reduce the heat to medium low, cover, and cook the greens for 10 minutes, or until they are tender. Check occasionally to make sure the greens are not burning, adding more liquid if needed. Sturdier greens like kale may take 5 to 10 minutes longer.

4. Just before serving, remove the chile and season the greens with additional salt and pepper and more of the olive oil if desired.

### Cheater's Broth

*Makes about 4 cups; doubles and triples easily. 10 minutes prep time; 12 minutes stove time*

This is good warm and cool and keeps in the refrigerator for a day or two.

1. In a 4-quart pot, combine all the ingredients. Bring to a simmer, partially cover, and cook for 30 minutes.

2. Strain the broth into a bowl or a storage container. Either use it right away, refrigerate it, or freeze it.

From *The Splendid Table's How to Eat Supper* by Lynne Rossetto Kasper and Sally Swift, Clarkson Potter, 2008.

*The Splendid Table* airs Sundays at 9:00am on JPR's Rhythm & News service and online at [www.ijpr.org](http://www.ijpr.org)



# Film Festival *From page 7*

## WELCOME BACK

Two new documentaries come to this year's film festival from AIFF Lifetime Achievement Award honorees. Two-time Academy Award®-winner and AIFF14 Lifetime Achievement recipient Barbara Kopple returns to AIFF with *Hot Type: 150 Years of the Nation*. A vivid, inside look at the legendary progressive magazine, *The Nation*, the film follows reporters out into the field, editors who shape their work, interns who might one day become staff, and Editor-in-Chief Katrina vanden Heuvel who tries to keep all of the plates spinning. Shot over three years in Kopple's signature cinema vérité style, the film captures the day-to-day pressures and challenges of America's oldest continuously published weekly magazine as it evolves into the future guided by its remarkable past.

The final film from acclaimed documentarian Les Blank, AIFF07 Artistic Achievement Award recipient, also comes to AIFF15. *How to Smell a Rose: A Visit with Ricky Leacock in Normandy* follows

Blank's 2000 visit with the equally acclaimed documentarian Richard Leacock at his farm in rural France. This loving portrait features a fascinating history of vérité documentary filmmaking, rustic French cooking you can almost taste, and a rare look at a genuine friendship between artists that feels as fresh today as it did 15 years ago. With the passing of both Blank (in 2013) and Leacock (in 2011), the documentary is a moving insight into the lives of two seminal figures in the history of film. Co-filmmaker Gina Leibrecht (*All in This Tea*) will be in attendance to share the experience of making this film with Les Blank.

## MORE DOCUMENTARY AND FEATURE FILMS

AIFF15 will present the year's most intriguing, illuminating, and inspiring documentaries and features in which protagonists overcome obstacles, persist despite all odds, and bring hope to us all. Highlights include:

### Documentaries

#### *Batkid Begins: The Wish Heard Around the World*

The heartwarming story of 5-year-old Miles Scott who turns San Francisco into Gotham City for a day. Recovering from Leukemia, it is Miles' dream is to be Batkid, and the Greater Bay Area Make-A-Wish Foundation sets out to make his dream come true. At first, Executive Director Patricia Wilson envisions a small event with family members, but when she posts a call



*The Dam Keeper* by Robert Kondo and Dice Tsutsumi



*The Bigger Picture*



Katrina vanden Heuvel in *Hot Type: 150 Years of the Nation*

for volunteers on Facebook, the response is enormous! Dozens of people volunteer to be characters, perform stunts, make costumes, and supply Lamborghini cars as Batmobiles. Even President Obama sends a video message. Twenty-five thousand well-wishers show up in person to cheer Miles on while two billion more watch online in an unprecedented display of collective emotion.

#### *Holbrook/Twain: An American Odyssey*

Hal Holbrook first walked onstage as Mark Twain in 1954, and has toured his renowned one-man show *Mark Twain Tonight!* every year since. He has performed it in all 50 states, in 20 countries, on Broadway, and before five US Presidents. Generations have seen the show, and countless actors have been influenced by his work. This documentary is a behind the scenes look into the heart of America's most esteemed satirist and the actor who has brought him to life for nearly 60 years. Featuring Sean Penn, Emile Hirsch, Richard Chamberlain, Annie Potts, and Martin Sheen.

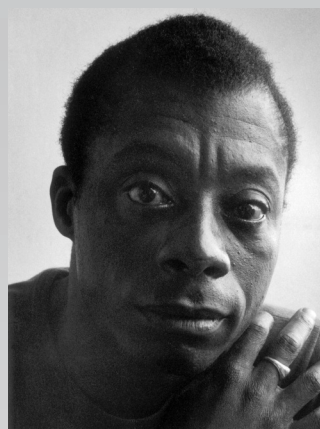
#### *James Baldwin: The Price of the Ticket*

To honor James Baldwin's 90th birthday and the 25th anniversary of this award-winning 16mm documentary, a dedicated crew set about to repair, restore, and digitally convert the damaged original film. This classic documentary blends intimate interviews and eloquent public speeches with private glimpses of Baldwin, exploring what it means to be born black, impoverished, gay and gifted. Includes on-camera interviews with Maya Angelou, William Styron, Ishmael Reed, and Bobby Short. As current events will attest, Baldwin's call for an end to prejudice and injustice has yet to become a reality.





John Boyega in *Imperial Dreams*



James Baldwin

### *Back on Board: Greg Louganis*

An engrossing, intimate portrait of an American legend, this documentary tells the moving story of four-time Olympic Champion Greg Louganis as he returns to diving after a long period of absence. The film explores the captivating, compelling, and complicated life of an Olympic star whose athletic talent spurred a worldwide fascination with diving. Part biography, part social exploration, this film reveals Louganis' evolution from childhood diving prodigy to Olympic champion, and from pioneering openly gay athlete with HIV to almost forgotten sports icon.

### *T-Rex*

Claressa "T-Rex" Shields is the vibrant, talented, beautiful 17 year-old "phenom" who won the first Gold Medal in Women's Boxing at the 2012 Summer Olympics in London. The moment when Ressa stands on

the podium clutching her gold medal and laughing into the sky is an extraordinary image of triumph. But *T-Rex* isn't just a film about a boxer and her historic achievement. It's a coming-of-age story about a young girl from Flint, Michigan whose resilience is tested again and again in a place fraught with negativity and dysfunction as she walks a tightrope between celebrity and poverty, independence and loyalty to family and coach.

### *Frame by Frame*

In 1996, the Taliban banned photography in Afghanistan, so taking a picture was considered a crime. When the US invaded the country and overthrew the Taliban, the media blackout disappeared. But now, in a country facing abject uncertainty and ongoing war, a free press is anything but assured. *Frame by Frame* follows four Afghan photojournalists navigating an emerging, yet dangerous media landscape. Through cinema vérité, powerful photojournalism, and archival footage shot in secret, the film reveals the ongoing struggle to capture the truth.

## Features

### *The Well*

An unrecognizable drought-stricken Oregon valley in the near future. Fresh water has run out and society has collapsed. A greedy water baron, like so many railroad and cattle barons in the Old West, is determined to clear out every survivor, by any means necessary. Only Kendal, a heroic 17 year-old wise beyond her years, stands in the way of this ruthless villain and the anonymous water corporation that employs him. This post-apocalyptic story will have you sitting on the edge of your seat and rooting

for Kendal — in a riveting performance by Haley Lu Richardson — as she fights for what's right, no matter the cost.

### *Imperial Dreams*

Twenty-one-year-old Bambi returns home from 2 years in prison to his old Los Angeles neighborhood in Watts. Now educated and eager to pursue his dreams of becoming a published writer, he must first come to terms with his role as the sole caretaker of his three-year-old son Day. Bambi's hopes of a legitimate life are challenged by an intractable government bureaucracy on the one hand, and pressure to return to his old gangster life on the other. Finding hope where it is scarce, the only thing Bambi understands for sure is what it really means to be a father.

### *Wildlike*

Mackenzie (Ella Purnell), a troubled, intelligent teenager, is sent by her struggling mother to live with her uncle in Juneau, Alaska. At first "Uncle" (Brian Geraghty) seems supportive and caring, but when the relationship turns, Mackenzie is forced to run away. Trying to make her way back to Seattle alone, Mackenzie winds up stranded in the Alaskan interior. Lost and with no one else to turn to, she shadows Bartlett (Bruce Greenwood), a loner backpacker and unlikely father figure with scars of his own. Together, they traverse the exquisite Alaskan wilderness, gradually discovering sanctuary along the last frontier.

### *Echo Park*

Sophie, portrayed by the luminous Mamie Gummer (who just happens to be Meryl Streep's daughter — the resemblance is amazing!), is frustrated and bored. She impulsively leaves her rich, Beverly Hills fiancée, and rents an apartment in Echo Park. Just a few miles east, but a world away, Echo Park's transplanted artists and young professionals coexist with working class Latino families and elderly pensioners. Sophie meets Alex (Tony Okungbowa), a talented British musician who is giving up his bohemian existence to move back to London for a high-paying corporate job. He's also giving up his home and furniture. Sophie promptly buys his couch, and then his house. Neither can quite decide if they want to be together or apart, committed or free, in Echo Park or somewhere else. *Echo Park* is as much a romantic comedy about a place as it is about a couple.

Tickets for Festival films and events are available online at [ashlandfilm.org](http://ashlandfilm.org) and at the AIFF pre-sale Box Office/Will Call located in the Information Kiosk on the Plaza in downtown Ashland beginning March 16 for members and March 22 for the general public. Ticketing and Box Office is sponsored by Project A and Ashland Home Net. Advance tickets are available through April 8, and then at the Varsity Theatre April 9–13. **A full schedule of festival films will be available March 11 at [ashlandfilm.org](http://ashlandfilm.org).**

**Membership enhances the AIFF Experience:** AIFF Members receive advance ticket ordering, first entry into films, and more. Memberships are now available at [ashlandfilm.org/membership](http://ashlandfilm.org/membership).





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# First... The News

*Steve Inskeep & Renee Montagne*

## *Morning Edition* Says Goodbye To Ellen McDonnell

In late January, many people gathered at NPR's headquarters in Washington, D.C., to say goodbye to one of our own. Ellen McDonnell is leaving. If you don't know that name, you should. She's been involved with this *Morning Edition* and other parts of NPR News for 35 years.

Ellen McDonnell was an original staff member when *Morning Edition* debuted in 1979. She rose to become executive producer of the program and then executive editor of all radio programs.

Here's one way you can think about Ellen's role at NPR News. If you hear something you hate on the NPR News, you are welcome to blame us.

If you hear something you love on NPR News, give a good part of the credit to her.

She's an energetic, straight-talking force of nature. We had many honest conversations that will never be repeated.

Before coming to NPR, McDonnell was a news reporter at NPR member station WAMU-FM in Washington. She has also worked at commercial radio and television stations.

A graduate of Pennsylvania State University, McDonnell has a degree in communications. She earned a Masters of Arts degree in public affairs journalism from American University in Washington, D.C.

A 2012 Columbia University Punch Sulzberger Fellow, McDonnell also received the 2009 Public Radio Regional Organizations Award for her contributions to public radio. While under her leadership, *Morning Edition* was honored with the prestigious 1999 George Foster Peabody award for outstanding journalism.

NPR's own Cokie Roberts described Ellen McDonnell as a manager who had a rare talent for putting round pegs in round holes. Now she's moved to another chapter



Ellen McDonnell was an original staff member of the show — starting in 1979 as a news writer, then overnight producer and eventually executive producer; she later oversaw all of NPR's news programs.

in her life and losing no time. January 29th was Ellen's last day; she attended meetings like any other day and the next day, boarded a flight for vacation in Europe.

In 35 years, Ellen McDonnell never lost the ability to remember what matters most. There's a show today. It's a chance for us to share information with you, to connect you to a little piece of the world. And whatever happens, we'll be back trying to do it a little better tomorrow.

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### Monday through Friday

5:00am Morning Edition  
9:00am Open Air  
3:00pm Q  
4:00pm All Things Considered  
6:00pm World Café  
8:00pm Undercurrents  
(Modulation Fridays 8-10pm)  
3:00am World Café

### Saturday

5:00am Weekend Edition  
10:00am Wait Wait... Don't Tell Me!  
11:00am Car Talk  
12:00pm Radiolab  
1:00pm Q the Music  
2:00pm E-Town  
3:00pm Mountain Stage  
5:00pm All Things Considered

6:00pm American Rhythm  
8:00pm Live Wire!  
9:00pm The Retro Lounge  
10:00pm Late Night Blues  
12:00am Undercurrents

### Sunday

5:00am Weekend Edition  
9:00am The Splendid Table  
10:00am This American Life  
11:00am The Moth Radio Hour  
12:00pm Jazz Sunday  
2:00pm American Routes  
4:00pm TED Radio Hour  
5:00pm All Things Considered  
6:00pm The Folk Show  
9:00pm Folk Alley  
11:00pm Mountain Stage  
1:00am Undercurrents

## EarthFix

From page 9

being grandfathered in. These illegal trails were evaluated to ensure they meet environmental standards, says Siskiyou District Ranger Donna Mickley.

"They were either built in sustainable manner, which means not too steep and water can get off the trails, they're not causing erosion," she says. "Or we've done re-routes or mitigations... so that they will be built in sustainable manner"

The proposed trail system is a compromise, says AWTA's Rob Cain. And it's one that could work.

"Everybody went away feeling like 'Okay, we got about 70-75 percent of what we wanted.' In that way I think it was good."

District Ranger Mickley says decommissioning the trails slated for permanent closure will still be a challenge.

"Most of them, we have built alternate routes. We've provided alternate trails to replace them. That's why I think we'll be successful this time," she says. "We're not just closing them out of an area, we're pointing them to a more sustainable route."

Mickley could approve the new trails plan this spring. Then the Ashland Woodlands and Trails Association will get to work building out the trail system.

Ranger Mickley says the Forest Service will also rely on trail users to stay involved in other ways going forward.

"I need the public to help me monitor and police that there aren't ongoing renegade trails being constructed once we're done with this project."

Jes Burns is the Southern Oregon reporter for EarthFix. She previously worked for KLCC, the NPR station in Eugene as a reporter and All Things Considered host. Jes has also worked as an editor and producer for Free Speech Radio News and has produced reports as a freelance producer for NPR, Sirius Radio's OutQ News, and The Takeaway. She has a bachelor's degree in English literature from Duke University and a master's degree from the University of Oregon's School of Journalism and Communications.

## The Splendid Table®



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The Splendid Table is a culinary, culture, and lifestyle one-hour program that celebrates food and its ability to touch the lives and feed the souls of everyone. Each week, award-winning host Lynne Rossetto Kasper leads listeners on a journey of the senses and hosts discussions with a variety of writers and personalities who share their passion for the culinary delights.



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KLAMATH FALLS

**KNHT 107.3 FM**  
RIO DELL/EUREKA

**KLDD 91.9 FM**  
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## Translators

## Monday through Friday

5:00am Morning Edition  
7:00am First Concert  
12:00pm Siskiyou Music Hall  
4:00pm All Things Considered  
7:00pm Exploring Music  
8:00pm State Farm Music Hall

## Saturday

5:00am Weekend Edition  
8:00am First Concert  
10:00am Met Opera  
2:00pm Played in Oregon  
3:00pm Car Talk  
4:00pm All Things Considered

5:00pm New York Philharmonic  
7:00pm State Farm Music Hall

## Sunday

5:00am Weekend Edition  
9:00am Millennium of Music  
10:00am Sunday Baroque  
12:00pm Siskiyou Music Hall  
2:00pm Performance Today Weekend  
4:00pm All Things Considered  
5:00pm Chicago Symphony Orchestra  
7:00pm Center Stage from Wolf Trap  
8:00pm State Farm Music Hall

Bandon 91.7  
Big Bend, CA 91.3  
Brookings 91.1  
Burney 90.9  
Camas Valley 88.7  
Canyonville 91.9  
Cave Junction 89.5  
Chiloquin 91.7

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Crescent City 91.1  
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Gasquet 89.1  
Gold Beach 91.5  
Grants Pass 101.5  
Happy Camp 91.9

Lakeview 89.5  
Langlois, Sixes 91.3  
LaPine, Beaver  
Marsh 89.1  
Lincoln 88.7  
Mendocino 101.9  
Port Orford 90.5

Parts of Port Orford,  
Coquille 91.9  
Redding 90.9  
Weed 89.5

## Classics & News Highlights

\* indicates birthday during the month.



Joyce DiDonato and Juan Diego Flórez join forces in Rossini's showcase of bel canto virtuosity *La Donna del Lago*, set in the medieval Scottish highlands.

## First Concert

Mar 2 M Scriabin: *Prometheus –The Poem of Fire*  
Mar 3 T Brahms: *Alto Rhapsody*  
Mar 4 W Surinach\*: *Soleriana*  
Mar 5 T Foote\*: *Nocturne and Scherzo*  
Mar 6 F Rimsky-Korsakov\*: *Sinfonietta*  
Mar 9 M Myslivecek\*: *Concertino in E flat major*  
Mar 10 T Sarasate\*: *Carmen Fantasy*  
Mar 11 W Cowell\*: *Symphonic Set*  
Mar 12 T Arne\*: *Piano Concerto in A Major*  
Mar 13 F Wolf\*: *Intermezzo*  
Mar 16 M Massenet: *Ballet Music from Thais*  
Mar 17 T Kelly: *O'Carolan Suite in Baroque Style*  
Mar 18 W Rachmaninoff: *Piano Concerto No. 4*  
Mar 19 T Wieniawski: *"Faust" Fantasy*  
Mar 20 F Glazunov: *Spring*  
Mar 23 M Mozart: *Piano Concerto No. 13*  
Mar 24 T Sibelius: *Symphony No. 7*  
Mar 25 W Bartók: *Hungarian Pictures*  
Mar 26 T Beethoven: *Piano Sonata No. 8, Pathétique*  
Mar 27 F Grofé\*: *Piano Concerto*  
Mar 30 M Wilms\*: *String Quartet*  
Mar 31 T Haydn\*: *Piano Sonata No. 52*

## Siskiyou Music Hall

Mar 2 M Smetana\*: *String Quartet No. 1 "From My Life"*  
Mar 3 T Balakirev: *Piano Concerto in E flat major*  
Mar 4 W Prokofiev: *Symphony No. 6*  
Mar 5 T Villa Lobos\*: *String Trio*  
Mar 6 F Ravel\*: *String Quartet in F major*  
Mar 9 M CPE Bach\*: *Cello Concerto in A minor*  
Mar 10 T Jack Gallagher: *Symphony No. 2, "Ascendant"*  
Mar 11 W Beethoven: *Sonata for Cello & Fortepiano in A major*  
Mar 12 T Dvorák: *Symphony No. 8*  
Mar 13 F Telemann\*: *Hamburg Ebb & Flow*  
Mar 16 M Onslow: *Symphony No. 2*  
Mar 17 T Field: *Piano Concerto No. 7*  
Mar 18 W Schubert: *"Rosamunde" Quartet*  
Mar 19 T Glazunov: *Symphony No. 7, "Pastoral"*  
Mar 20 F Napoleão: *Piano Concerto No. 2*  
Mar 23 M Sperger\*: *Symphony in F major*  
Mar 24 T Brahms: *Piano Concerto No. 2*  
Mar 25 W Hasse\*: *Salve Regina in E flat*  
Mar 26 T Tchaikovsky: *Souvenirs of Florence*  
Mar 27 F Schumann: *Piano Quintet in E flat major*



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**KMJC AM 620**  
MT. SHASTA

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MENDOCINO

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REDDING

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Klamath Falls  
90.5 FM  
91.9 FM

## Monday through Friday

5:00am BBC World Service  
7:00am Diane Rehm Show  
8:00am The Jefferson Exchange  
10:00am The Takeaway  
11:00am Here & Now  
1:00pm The World  
2:00pm To the Point  
3:00pm Fresh Air  
4:00pm On Point  
6:00pm Fresh Air (repeat)  
7:00pm As It Happens  
8:00pm The Jefferson Exchange  
(repeat of 8am broadcast)  
10:00pm BBC World Service

## Saturday

5:00am BBC World Service  
8:00am World Link  
9:00am Day 6  
10:00am Living On Earth  
11:00am Science Friday  
1:00pm West Coast Live  
3:00pm A Prairie Home Companion  
5:00pm To the Best of Our Knowledge  
7:00pm BBC World Service

## Sunday

5:00am BBC World Service  
8:00am To the Best of Our Knowledge  
10:00am TED Radio Hour  
11:00am On The Media  
12:00pm A Prairie Home Companion  
2:00pm Backstory  
3:00pm Le Show  
4:00pm Travel with Rick Steves  
5:00pm This American Life  
6:00pm Fresh Air Weekend  
7:00pm BBC World Service

Mar 30 M Stanford: Violin Concerto in D  
Mar 31 T Haydn\*: Symphony No. 103,  
"Drumroll"

## Metropolitan Opera

March 7 - **Carmen** by Georges Bizet  
Louis Langrée, conductor; Ailyn Pérez, Elina  
Garan a, Jonas Kaufmann, Gábor Bretz

March 14 - **La Donna del Lago** by Gioachino  
Rossini  
Michele Mariotto, conductor; Joyce DiDonato;  
Daniela Barcellona; Juan Diego Flórez, John Os-  
born, Oren Gradus

March 21 - **Manon** by Jules Massenet  
Emmanuel Villaume, conductor; Diana Damrau,  
Vittorio Grigolo; Russell Braun, Nicolas Testé

March 28 - **Lucia di Lammermoor** by Gaetano  
Donizetti  
Maurizio Benini, conductor; Albina Shagimura-  
tova, Joseph Calleja, Fabio Capitanucci, Alastair  
Miles

Ailyn Pérez makes her long-awaited  
house debut at New York's  
Metropolitan Opera in a star-studded  
production of Bizet's *Carmen*.



For more information about arts events,  
visit our online Events Calendar  
at [www.ijpr.org](http://www.ijpr.org).

# ARTSCENE

Send announcements of arts-related events to:  
[jp.artscene@gmail.com](mailto:jp.artscene@gmail.com)  
**March 15 is the deadline for the May issue.**

## ROGUE VALLEY

### Theater

- ◆ Oregon Shakespeare Festival 2015:  
Angus Bowmer Theatre
  - *Much Ado About Nothing* – thru Nov 1
  - *Fingersmith* – thru Jul 9
  - *Guys and Dolls* – thru Nov 1
- Thomas Theatre
  - *Pericles* – thru Nov 1
  - *Long Day's Journey into Night* – Mar 25 thru Oct 31
- Located at 15 S. Pioneer St., Ashland. (541) 482-4331 / 1(800)219-8161 [www.osfashland.org](http://www.osfashland.org)
- ◆ Oregon Center for the Arts at Southern Oregon University presents:
  - *She Stoops to Conquer* directed by Dennis Smith – thru Mar 8
- SOU Theatre Arts Building, Mountain Ave., Ashland (541) 552-6348 [www.sou.edu/performingarts](http://www.sou.edu/performingarts)
- ◆ Camelot Theatre Company presents: *Sunset Boulevard* – Mar 18 thru Apr 19  
Located at Talent Ave. and Main St., Talent. (541)535-5250 [www.CamelotTheatre.org](http://www.CamelotTheatre.org)
- ◆ Craterian Performances present: The Next Stage Repertory Company – *Educating Rita* – Mar 26-28. Located at 23 S. Central Ave., Medford. (541)779-3000 [www.craterian.org](http://www.craterian.org)

### Music

- ◆ Chamber Music Concerts present the Daedalus String Quartet with Martin Beaver, viola – Mar 6 and 7. Located at SOU Music Recital Hall, Mountain Avenue, Ashland (541) 552-6154 [www.chambermusicconcerts.org](http://www.chambermusicconcerts.org)
- ◆ Brava! Opera Theatre presents two chamber operas: *The Impresario* by Mozart and *The Breasts of Tirésias* by Poulenc – Mar 7 and 8. Performances at the Camelot Theatre, located at Talent Ave. and Main St., Talent. (541)535-5250 [www.CamelotTheatre.org](http://www.CamelotTheatre.org)
- ◆ Oregon Center for the Arts at Southern Oregon University presents
  - SOU Graduate Percussion Group presents: *Timber* – Mar 3
  - SOU Wind Ensemble – Mar 5
  - New Specs Quartet – Mar 8
  - Jefferson State Choral Coalition – Mar 14
  - SOU Chamber Choir and SOU Concert Choir – Mar 15
  - SOU Concert Band – Mar 19
- SOU Music Recital Hall, Mountain Avenue, Ashland (541) 552-6348 [www.sou.edu/performingarts](http://www.sou.edu/performingarts)
- ◆ Jefferson Baroque Concerts present: *Delights of Dresden* – Mar 21 – Grants Pass; Mar 22 – Ashland. (541) 683-6648 [www.jeffersonbaroque.org](http://www.jeffersonbaroque.org)



St. Clair Productions presents founding member of the Nitty Gritty Dirt Band, John McEuan on March 13.

- ◆ St. Clair Productions presents:
  - John McEuan – Mar 13
  - Laurie Lewis and Kathy Kallick – Mar 28
- Tickets and info at [www.stclairevents.com](http://www.stclairevents.com), 541-535-3562 or Music Coop in downtown Ashland
- ◆ Siskiyou Music Project presents: Sara Gazarek/Josh Nelson ~ *Duo Project* – Mar 13  
Artistic Piano Gallery, Biddle Road, Medford. (541) 488-3869 [www.siskiyoumusicproject.com](http://www.siskiyoumusicproject.com)
- ◆ Music at St. Mark's presents an organ concert with Margaret R. Evans, organ, joined by Larry Stubson, violin, Debra Harris, flute and Dawn Wille, organ – Mar 15. St. Mark's Episcopal Church is located at 140 N. Oakdale (at Fifth) in Medford. (541) 482-3045 [www.stmarks-medford.org](http://www.stmarks-medford.org)
- ◆ Craterian Performances present:
  - TMTO - *Bye Bye Birdie* – Mar 5-7
  - Ladysmith Black Mambazo – Mar 8
  - Shotgun Wedding – Mar 13
  - The Gothard Sisters – Mar 17
  - Recycled Percussion – Mar 20
  - Million Dollar Quartet – Mar 31
- Located at 23 S. Central Ave., Medford. (541)779-3000 [www.craterian.org](http://www.craterian.org)
- ◆ Rogue Valley Chorale presents *Festival of Choirs* – Mar 14. Collier Center for Performing Arts, 23 S. Central Ave., Medford. (541)779-3000 [www.craterian.org](http://www.craterian.org)

### Exhibitions

- ◆ Schneider Museum of Art presents:
  - *Baker's Dozen* – thru Mar 14
  - *Recent Additions to the Collection: Works On Paper* – thru Mar 14
- Siskiyou Blvd. and Indiana St., Ashland. (541) 552-6245 [sma.sou.edu](http://sma.sou.edu)
- ◆ Rogue Gallery & Art Center presents the Rogue Valley Biennial – thru Apr 10  
Located at 40 S. Bartlett St., Medford. (541)772-8118 [www.roguegallery.org](http://www.roguegallery.org)
- ◆ Crater Rock Museum features geodes, thunder eggs, scrimshaw, fossils, and minerals from their permanent collection. Located at 2002 Scenic Avenue, Central Point. (541) 664-6081 [www.craterrock.com](http://www.craterrock.com)
- ◆ 1st Friday Art Walk in downtown Ashland and the Historic Railroad District, each month from 5-8 pm. (541)488-8430 [www.ashlandgalleries.com](http://www.ashlandgalleries.com)
- ◆ 1st Friday Art Night in downtown Grants Pass features music and art at shops, galleries, and restaurants at H and 5th Sts. from 6-9 pm. (541)787-7357
- ◆ 3rd Friday Artwalk in Historic Downtown Medford from 5-8 pm. Located in Theater Alley, Bartlett St., E. Main St. and Central Ave. [www.visitmedford.org/index-artwalk](http://www.visitmedford.org/index-artwalk)

### Other Events

- ◆ Oregon Wildlife Presents Our Natural World: Oregon's Rivers with author Tim Palmer – Mar 4  
Collier Center for Performing Arts, 23 S. Central Ave., Medford. (541)779-3000 [www.craterian.org](http://www.craterian.org)



For the first time, all five choruses of the Rogue Valley Chorale Association present a combined concert on Saturday, March 14, 2PM and 7:30PM at the Craterian Theatre in Medford.





The Schneider Museum of Art on the campus of SOU presents *Baker's Dozen, Creative Arts Faculty Exhibition* [Michael Stone, *Two Planes*, 1978/2014, Archival digital print.]

◆ The historic Holly Theatre offers a behind-the-scenes look at the restoration of Medford's iconic 1930 show palace on Mar 7. (541)772-3797. [www.hollytheatre.org](http://www.hollytheatre.org)

## ROSEBURG

### Music

◆ Live on Stage Roseburg! presents: *The Lee Trio* – Mar 22. UCC's Jacoby Auditorium. (541) 440-5414 [www.roseburgcommunityconcerts.org](http://www.roseburgcommunityconcerts.org)

## OREGON AND REDWOOD COAST

### Theater

◆ The Dolphin Playhouse presents: *Art* – Mar 27 thru Apr 12. Located at 580 Newmark, Coos Bay. (541)808-2611 [www.thedolphinplayers.webs.com](http://www.thedolphinplayers.webs.com)

### Music

◆ Pistol River Concert Association presents: Jeff Scoggins and Colorado – Mar 7. Friendship Hall, 24194 Carpenterville Rd., Pistol River. (541)247-2848 [www.pistolriver.com](http://www.pistolriver.com)

### Exhibitions

◆ Morris Graves Museum presents: *Awkward Family Photos* thru March 1. The Morris Graves Museum of Art is located at 636 F St., Eureka. (707)442-0278 [www.humboldtarts.org](http://www.humboldtarts.org)

◆ Trinidad Museum presents J. Goldsborough Bruff Sketches of Humboldt County thru Spring 2015. Located in the historic Sangster-Watkins-Underwood House at 400 Janis Court at Patrick's Point Dr., Trinidad, CA. (707)677-3883 [www.trinidadmuseum.org](http://www.trinidadmuseum.org)



Chamber Music Concerts presents the Daedalus Quartet on March 6 & 7.

## NORTHERN CALIFORNIA

### Theater

◆ Riverfront Playhouse presents: *The Grapes of Wrath* by Frank Galati from the novel by John Steinbeck – Mar 14 thru Apr 11. Ticket outlet: Cascade Theatre, 1733 Market St., Redding. (530)243-8877 Playhouse located at 1620 E. Cascade Ave., Redding. (530)221-1028 [www.riverfrontplayhouse.net](http://www.riverfrontplayhouse.net)

◆ Siskiyou Performing Arts Center (SPAC) presents:

· *Art* – Mar 6-8  
· *The Marlahan Mustard Mystery* – Mar 12-15  
SPAC's Dunlap Theater is located at 315 Yreka Street, Yreka. Tickets: (530) 905-8833 or (530) 598-9157.

CONTINUED ON NEXT PAGE



Jillian Van Niel and Lucas Blair in Oregon Cabaret Theatre's production of *Dames At Sea*.

PHOTO: CHRISTOPHER BRISCOE



# Artscene *From p. 29*

## Music

◆ The Historic Cascade Theatre Performance Series presents:

- Piano Artists in Concert – Mar 7
- Cirque Mechanics – Mar 18
- S.S. Opera: *Capuleti* – Mar 22

Located at 1733 Market St., Redding. (530)243-8877 [www.cascadetheatre.org](http://www.cascadetheatre.org)

◆ The Oaksong Music Society presents:

- Johnsmith – Mar 14
- Laurie Lewis & Kathy Kallick – Mar 27

Concerts at Pilgrim Church, 2850 Foothill Blvd., Redding. Tickets @ The Music Connection, 3086 Bechelli Lane, Redding (530) 223-2040 [www.oaksongs.org](http://www.oaksongs.org)

◆ Cancer Resource Centers of Mendocino County present their 20th Anniversary Celebration with Sweetwater String Band, plus Gwyneth Moreland



*The Marlahan Mustard Mystery*, an original melodrama written by Madeleine Ayres, Annie Kramer and Dee Jones, will perform at Siskiyou Performing Arts in Yreka March 12–14.



Siskiyou Music Project presents Sara Gazarek with Josh Nelson on March 13 at Artistic Piano Gallery in Medford.

& Morgan Daniel, Lafe Crick & special guest Gene Parsons – Mar 28. Hill House Inn, Mendocino. (707) 937-3833 [www.MedicinoStories.com](http://www.MedicinoStories.com)

## Exhibitions

◆ Liberty Arts presents: Gumbo, Liberty Arts 7th Annual Members Show – thru Mar 27

Located at 108 West Miner Street in Yreka. (530) 842-0222 [www.libertyartsyreka.org](http://www.libertyartsyreka.org)

◆ Turtle Bay Exploration Park presents *Sweet – A Tasty Journey* thru May 13. Turtle Bay is located at 844 Sundial Bridge Dr., Redding. 1(800)887-8532 [www.turtlebay.org](http://www.turtlebay.org)

◆ The Siskiyou County Historical Society and the Siskiyou County Museum present an ongoing collection of artifacts, photographs, and exhibits. Located at 910 S. Main St., Yreka. (530)842-3836 [www.siskiyoucountyhistoricalsociety.org](http://www.siskiyoucountyhistoricalsociety.org)

## KLAMATH

### Theater

◆ Ross Ragland Theater presents the following: Monday Night @ The Movies: The Best of the 41st Northwest Film Festival – Mar 16. Located at 218 N. 7th St., Klamath Falls. (541)884-LIVE [www.rrtheater.org](http://www.rrtheater.org)

### Music

◆ Ross Ragland Theater presents the following:

- Gator Nation – Mar 6
- Tony Bennett Tribute – Mar 12
- Shotgun Wedding – Mar 14
- Recycled Percussion – Mar 19
- Portland Opera: *An Evening of Passion* – Mar 21

Located at 218 N. 7th St., Klamath Falls. (541)884-LIVE [www.rrtheater.org](http://www.rrtheater.org)



An opening reception to celebrate *Of Garden & Grave* takes place on Friday, April 3 at Liberty Arts in Yreka. [Ila Rose, "It Never Was a Garden"; Andrew Lorish, "Fragile and Fallible Fulcrums: A Story of Loss", walnut, maple, oak & cedar.]

◆ Klamath Blues Society sponsors a Blues Jam every second Thursday at 8:00 pm at the After-school Lounge, 3901 Brooke Dr., Klamath Falls. (541) 815-3913 [www.klamathblues.org](http://www.klamathblues.org)

## Exhibitions

◆ The Klamath Art Gallery presents: *Celebration of Birds* - Feb 1 - 22. Located at 120 Riverside Dr., Klamath Falls. (541)883-1833 [www.klamathartgallery.blogspot.com](http://www.klamathartgallery.blogspot.com)

◆ The Favell Museum of Western Art and Native American Artifacts presents an on-going exhibition of over 100,000 Indian artifacts. Located at 125 W. Main St., Klamath Falls. (541)882-9996 [favellmuseum@gmail.com](mailto:favellmuseum@gmail.com)

◆ Two Rivers Art Gallery presents an on-going exhibition of fine artwork by nearly 50 area artists. Artwork includes rattles & drums, pine needle baskets, beadwork, corn husk dolls, acrylic & oil paintings, pastels & watercolors, stained glass, woodworking, clay, pottery, fiber arts, knitted lace, acrylics on stone, photography, jewelry, quilting, and much more. Located off Highway 97, N. of Klamath Falls, at the Chiloquin Community Center, 140 S. First Street, Chiloquin. (541)783-3326 [www.chiloquinarts.com](http://www.chiloquinarts.com)





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Many thanks to our sponsors of the 34th Annual JPR Wine Tasting. We gratefully recognize the Ashland Food Cooperative for their sponsorship.

On behalf of the entire community of public radio listeners, we toast these local businesses for their involvement in making this event possible.



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## And also thanks to...

Jesse Longhurst ~ Red Letter Event Planning  
Awna Zegzdryn ~ AZ Catering & Event Planning (& Friends)  
Deborah-Miriam Leff ~ Silent Auction Coordinator  
Impact Publications ~ Graphic Design  
Eight Dollar Mountain and Grant Ruiz & Dan Fellman  
Cascade Airport Shuttle  
Steve Addington ~ Photographer  
The Most Excellent and Patient Staff of  
Ashland Springs Hotel  
And of course, all of our wonderful JPR volunteers who make this event possible with their indomitable spirit and hard work!

## Many thanks to the individuals and businesses who generously donated to the 34th Annual Not-So-Silent Auction!

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The Mill Casino  
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Montague Soaring Center  
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Plaza Salon & Spa  
Ray Foster  
Red Robin  
Red's Threads  
Redwood Coast Music Festival  
Rogue Creamery  
Rogue Valley Symphony  
Rogue Valley Zipline Adventure  
Rose Yoga  
Roxy Ann Winery  
Roz Sumner  
Schmidt Family Vineyards  
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Therapeutics in Motion  
Tot Restaurant  
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